

① Mon Mar 28

fill out cards —

Name

Address

Phone

Areas of cinema expertise

Experience — formal, informal, self-study, etc

- 1) Film theory
- 2) Aesth. / lit & art theory /
- 3) Marxism
- 4) Psychology / Psychoanal.
- 5) Semiology

Fluency in reading for. lang.

Office Tu 11-12 Fr. 11-12

① will meet on Mon at least at start  
films on Friday

② Pass out course goals — Heavy reading course

a) intro

b) background in theory

1. importance of primary sources.

eg. 1) Marx → 2) Lenin → 3) Althusser → 4) Screen

Robin Wood on "ideology"

or:

Juliet Mitchell w/ Freud

avoid momentary controversy

c) variety of issues (unsettled)

d) Marxism / semiology / psychoanalysis

③ Texts — ① expensive, a condition of the moment

② copy articles — 6 per class

cooperative Xeroxing

③ different set than Nichols anthol. —

④ Study vs. read —

the logic of a broad survey: access to most tools, a best first.

→

Why this conjunction? — why a newer criticism?

US catching up with dev. in Europe.

1. Marxism — since Bolshevik Revolution —  
a challenge to intellectuals in the west  
despite Stalin / Cold War

USSR / China / Eastern Europe / N. Korea / Vietnam / Cuba

end of empire — France (Vietnam)

the expansion of Marxism in west, esp. since 56

- a) other communism
- b) new regard for philos. marxism — "new" texts
- c) new figures — Lukacs, Gramsci, Sartre
- d) Eurocommunism
- e) 3rd world communism / China as alternate

(1) institutions  
(2) changing process

2. But most of all —

Socialist nations — ~~changes~~  
/ food / clothing / shelter  
/ health care / education

(1) — what is "freedom"?  
bourgeois freedom. — \*

Class ②

The movement of history — end of capitalist era  
a dying class

3. Material situation of intellectuals — shaken, less

certain

i) Vietnam — economic distortion controllability of state

In summary —

not just a "fad" — the "impossible" philosophy of  
our time

my teaching → open advocacy

does not influence grading.

more interested in understanding than agreement  
why? — change is slow, if real next time →

## Lenin on Kautsky

### "Democracy" —

- 1) there is no "pure" democracy — there is only class democracy, as long as different classes exist.
- 2) bourgeois democracy is a great advance over medieval/fuedal organization
- 3) but it offers only a democracy for the rich.

@ practical, immediate level —

Patty Hearst vs. Wendy Yoshimura

Gary Tyler

"right to work" — eg "right to be exploited"

not yet  
a marxist  
argument

the rich and the poor have the same right to sleep under bridges.

④ but more importantly —

the state is an instrument of class rule.

police & army are used against strikers

martial law can be declared at any time (urban riots - 60s)

CP/others outlawed —

police/CIA revelations —

4) the real question is the relation of exploiters and exploited  
not a "minority" and a "majority"

idealistic, essentialist, ahistorical.

But — the exploiter and exploited cannot be equal.  
formal equality is not actual equality.

↑ Basic ideas —

- ① class struggle
- ② material and historical, not idealist analysis
- ③ look behind appearances.

3 sources - 3 component parts -

① Philosophy - historical materialism

from German philosophy - Hegel, Feuerbach - dialectics.

} to be discussed

Social realm (philos. religion, politics, etc.)  
reflects economic system

② Political Economy.

from English economics -

labor theory of value → value (exch. val.) is  
determined not by use, but by amt of labor  
needed to produce it

what seems a relation of things (exchange of  
commodities) Marx showed was a relation  
between people. —  
a social relation

labor power under capitalism becomes a commodity —  
you sell your labor power.  
work = part of day to maintain self  
= rest of day producing surplus value.

③ French Socialism -

France - "utopian" socialism -  
saw exploitation, misery, — but  
couldn't really explain it.

class struggle

Boggs —

### Marxism — revolution

not a rebellion (spont. resistance, no attempt to take state)  
revolt (seize power w/o mass)  
coup d'état (instant overthrow)

↑  
local, iso group specific

all class societies have had struggles —  
but revolutions — only in last 200 years —

taking of power — state and means of production —  
by a class  
for purpose of creating a new society.

Spartacus — simply a reversal.

### Russia —

- 1) inevitability of capitalist collapse of 2nd International  
"peaceful road" overthrown.
- 2) disciplined vanguard party,
  - ② work to escalate mass struggles
  - ⑥ able to take power and exercise it
- 3) analysis of forces —

Lenin — Narodniks — peasants  
numbers  
uprisings  
commune organization  
but Marxism — proletariat. (new in Russia)

romantic terrorist

- 3) need to educate (propaganda)  
agitate (relate to struggles)

transformation into a class-for-itself

### China —

- ① relation of theory and practice —  
learning from experience

② protracted guerrilla warfare. building peasant base:  
vs. feudal → bourgeois war vs. feudal rulers.  
vs. imperial → national war vs. Japanese  
vs. capital. →

specific conditions

- ③ transformation of masses of people  
(politics in command) — not just superstructure follows base.

④ vs. dogmatism (turn past or books into formulas applied rigidly) w/o grasping contradictions  
 ⑤ vs. empiricism — (react to immediate present situation w/o guidance of theory?)

⑤ change institutions/change people both at once

thus 1942 Rectification campaign —

- | peasant cadre to study theory
- | intellectuals to participate in practice
- ⑥ Great Leap Forward — peasants learn coll. practice/mod. production
- Cultural Revolution — accountability of leaders
- 1 bourg. arises from rel. of production
- thus arises w/in party itself

### Third World

#### Guinea-Bissau

learn from past — from colonialism to neo-colonialism

##### ④ Amílcar Cabral

need to transform masses in process of struggle  
 pol. development precedes successful national liberation  
 because of underdevelopment  
 communication between masses & leaders via cadres.

#### Vietnam —

under a M-L party, a small, technologically inferior rev. force  
 can acquire in struggle the pol. superiority to defeat  
 greatest non counter revolutionary nation on earth.

(patriotism and internationalism  
 independence and communism)

#### need for re-evaluation

feudal landlords vs. people  
 national imperialism U.S. nation \* main  $\hookrightarrow$  but capitalist  
 back

mobilization — in land distr. equal land for all in armed forces — then aid  
 aid for families of soldiers of both sides

Self -

republican  $\rightarrow$  socialism.

64 goldwater / johnson

68 Demo nat. conv.

?

} ideas are shaped by circumstances

3rd lecture. Fri April 1

① set up reading system.

Last time -

- a) reviewed basic ideas of marxism -  
stressed -
  - 1) historical nature of concepts - vs. idealist  
"democracy"
  - 2) class struggle
  - 3) need to look beyond appearances - vs. empiricism

b) Marxism and Revolution

relation of marxism to political action

what does this have to do with film theory?

Ⓐ often cultural people make ceremonial bows  
to pol. and econ theories of Marx -

- eg. - Camera Obscura - "socialist" but not marxist.
- Eagleton -
- Screen - "hist. materialism" - elusive

Ⓑ I disagree - profound disagreement.

Marxism is a whole - it is a distortion to  
reduce it.

① Example - relation of theory and practice (Mao) (read on practice)

Althusser - "theoretical practice" ↗ what is relation to revolutionary practice?

1) a distortion, attempt to escape difference to justify separation.

2) contrast Mao - p. 212

fits PCF -

① give intellectuals "freedom" to the practice

② leave day to day affairs to political organizers

e.g. - Alth. - "epistemological break" in work of Marx

→ repeats same concerns as Stalin era philos.

not simply a "philosophers question" - has real impact on action - if you proceed from principles

denies unity of theory & practice -

need to go to the people - \*

thus - writing style -

who are they writing for?

" " " filming for

Screen

"revolutionary form"

need to try out films on audience -

Camera Obscura →

∴ these are real differences -

need to be faced head on →

Marxism is a total system, we can't easily dismiss political questions in dealing with culture

② for non marxists -

consider the basics of marxism -

things are clearer there than leaping in

Big Idea later

on practice)

to title?

2001

atkins

2003

at the level of Althusser/Sartre  
or people who rely on a complex of assumptions. —

Better to read Capital Vol 1, or ch. 1  
than to read equivalent amount of factional debate.

Judge it severely \*

⑤ for Marxists —

questions of party — relation of intellectual/cultural  
work to ~~pol. activity~~ are crucial —  
Lukacs — discipline —  
Brecht — less so —

Interesting how C is studiously  
not mentioned in Fr &  
Br. theorizing.

all politics is too important to be left to the "political"  
~~part of the left.~~

discussion — questions

(Dialectics) — vs. Engels — positivism/more Hegelian: dialectical;  
— materialism — dialectical materialism — dialectical materialism —

(Opening of The Manifesto) — exit from feudal or  
capitalist — go over specific points. —  
Hegel

"history" is not in the opposition of forces or  
"laws" but rather.

Lenin — "Cognition is the eternal, endless approximation  
of thought to the object. The reflection of nature  
in human thought must be understood  
not "lifelessly" not "abstractly" not devoid of  
movement, not without contradictions, but  
in the eternal process of movement, the  
arising of contradictions and their solution.

On contradiction \*

Mar 98/99 101

in terms of film/culture —

e.g. sexuality/eroticism/pornography \*

50's — puritanical repression

~~advice to keep that kept people repressed~~

but — unrealistic (changing nature of family, etc.)

60 or so — Henry Miller/Lady Chatterley / Playboy / Fanny Hill  
restores earthiness —  
realistic —  
vs. puritanism.

e.g. Playboy "philosophy" — pretty trashy, individualistic  
"equality" of sexual liberation w/o noticing  
imbalances of power in our society.

: Progressive side — vs. old puritanism  
reactionary side — perpetuates sexism in  
a different form —

yet the very "demand" of equality can then  
be used →  
Miller — rapidity of the change not noticed.

Marxist analysts must grasp both aspects  
not simply a praise of porn as liberating  
or a condemnation as en chaining & (although  
this may be a polemical goal)

Ulli. Reich — Film Journal —

Georgatos → porn in cineaste // Forum \*

Joan Mellen → ♀ and sexuality —

Anna Vozel

Class #4 → Film Hist -

Base/Superstructure \* (107) (1/16)

Althusser observes that Russia was the most backward capitalist country at the time. - greatest disparity.

Relation of base and <sup>infrastructure</sup> superstructure →

a difficult thing to grasp and work with - thus

Althusser - "overdetermination"

Sartre - "mediation" (valéry)

others - "relations,"

in its crudest form - sees direct relationships

in its most sophisticated form - sees no working relation - esp with art -

Bax and all/Althusser.

uneven development - GI p 149 →

related as well to the concept of determinants

Marx - "the mode of production of material life determines the social, political, and intellectual life process in general."

"relations of production"

"forces of production"

"economic structure of society"

"social existence"

"economic foundation"

Marx an economic determinist? -  
only by reducing base to "technology"

Yet in his economic & historical studies M does not do that

Relation is the key to Marxism —  
not independent factors tied together  
but a coherent (if unbalanced) system —  
internal relations — alter one and you change  
its own nature  
not isolated independent (Social science — endless  
search for cause-effect) — mechanical  
Marxism — organic metaphor.  
thus — theory can become a material force —

- ① there is a unit (a logic, a relation) between base and superstructure.
- ② historical nature of superstructure —  
weight of the past →  
contrast Stalin era — "theory of productive forces"  
Mao era —

### ③ naturalness of ideology \*

Egypt → slave/Pharaoh — will floods come  
Incas → make beer for gods — priest/warrior caste  
needed. \*

Not simply fake propaganda —

look at TV news — What is taken-for-granted — ?  
What is left out ?

Fairness doctrine — no obligation to present Communist view

Quotes from CAPITAL

## Class #6

### Ideology \*

Earlier lectures a preparation for this —  
rest of course — even semiology and psychoanalysis \*  
also — the central question is ideology

We will be defining different aspects of it —  
examining how it operates.  
and seeing different Marxist interpretations.

Today — what is ideology.

Tentative — a system of knowing (perception / cognition / analysis / formulation). It may be considered as specific as a philosophy or religion but only if these are understood as constrained, limited world views —

it can be thought of as very broad — a structural condition of society.

Here we will try to be specific —

Bourgeois ideology.

Some assumptions

① ideology has a material basis —

while specific ideologies combat each other  
origin, renewal lies in material life — (some die off)

(47b)

② ideology is a social phenomenon —

originates in individual minds but becomes  
stable only in as much as it  
is social.

P. 51 — ② 83-84 \*

③ ideology has a history — (relative to material)  
eg. medieval concept of political power in person \*

④ ideology is not "detachable" from society —  
not the "battle of ideas" (liberal pluralism)  
corellary — it can only be studied <sup>specifically and</sup> in terms of production  
P 46 a

⑤ analysis of it proceeds from humans & life prior  
to consciousness. 47c 47d  
life is not determined by consciousness but  
consciousness by life.

⑥ ideas of the ruling class are the ruling ideas

69a think

facebook →

Critical problem —  
dissemination of

⑦ Ruling class divides — 65

① @ thinkers

② passive thinkers/active

difference in crisis — solidarity \*

fascism → attacks communists/trade unions

cold war consolidation →

even vietnam → Stay won't go er.

Via institutions

⑧ enforced via the state — Institutions are ...

⑨ history <sup>comes</sup> as a drag ~~as a~~ on ~~conscious~~ ideas may ...  
old ways persist → eg. "Gilded Age" → "Third World" ...  
(Gilded Age) →

⑩ ideology seems "natural" — to those who propagate it.

Infact doubly — natural because

ideology is mistaking social relations for natural relations.

### INVERSION

⑪ Start w/ reality — but fragmented



⑫ refeat / distort reality.

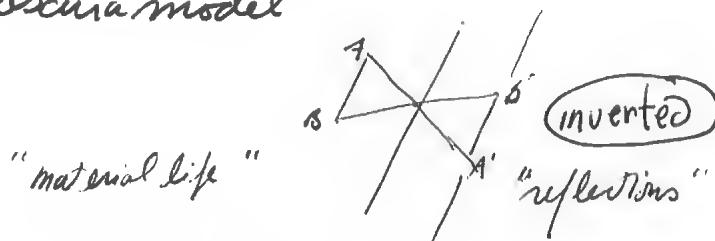
⑬ ideologies tend to develop into systems. —

They try to become universal —  
but they are representative of classes / not universal.

⑭ ideology is functional — it "works" in the short run

### camera obscura model

47



splits — reality and consciousness \*

problem — assumes passive receiver — how is what is being received selected, interpreted.

in Capital — the concrete form of ideology embedded in the extraction of surplus labor will permeate and determine the nature of consciousness in the entire social structure.

not base/superstructure as econ. activity / consciousness but a dialectical relation

"productive forces" — includes people — people with consciousness.

thus possessive individualism (Calvinism) not a result of marketplace but an intrinsic part of it

question is not simply cause and effect.

Commodity fetishism — Cap 1, 1

the relations between among producers of commodities appear to them as relations among the commodities themselves

"things" seem to rule

the basic social mystification —

imagines relations among humans are manifest themselves as properties of things.

people relate through exchange  
proletarians have only their labor power (abilit to work)  
as a "thing" to exchange —  
thus labor itself becomes a thing.

under capitalism it seems everyone is independent  
but in fact people are more dependent than  
any other previous system of social organization.

"free" proletarian can sell labor (take it elsewhere)  
but that presumes a buyer.

a relation is made to look like a thing.

the relation of humans seems to emanate from the commodity as a law of nature.  
rather than from producers in their social freedom

People have lost control over their own purpose. They don't control their own power

it becomes alien to them —  
this is intrinsic to capitalist production

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institutions serve this process.

family, church, schools, media —  
"good life" is defined as accumulation of commodities  
(eg Wesley)

schools — reproduce abstract authority relations  
(begin in family in concrete form)

sex roles/obedience / family  
consumer fantasy & desire media  
authority school  
(education/miseducation) media  
Suffrage - electoral system - pervert "choice" between 2 sides  
(allow/abolition)  
fetishism/ideology has the illusion of permanence

we forget our own awareness of the world  
is itself an historical creation  
of our own social labor

we assume our understanding of the world  
is independent of our activity in the world -  
of our time, our class, our personal history,  
our needs and interests

our consciousness appears as a thing we  
subordinate ourselves to -  
(ability to change that same -  
free will - religion  
psychotherapy - choose

marxism - we can change this world  
practice of changing it  
changes one self. \*

glimmer of that - utopian  
60's - student strike

what counters ideology - how do we get around it? 

1. life of w.c. itself - exploitation  
(not sufficient)
2. rev. theory - power of reason/rational thought
3. rev. practice -

x form of class in itself to class for itself. 

Brecht - Lukacs -  
realism/anti-realism

Question of identification/imitation

Newton & Kumba Workshops -

assume identification; question becomes political judgement of that.

But - if we see ideology operating in other ways as well - new ball game.

Lukacs who he was -

p. 17. Ulysses vs. Lotte in Weimar  
organizing principle → stylistic device.  
interior monologue

for - Realism  
↳ socialist  
↳ "critical"

vs. modernism  
p. 25, 26, 31

criteria - p. 57

Visconti; Bertolucci; Léan,

accommodation p. 80

problem - good for area of realism -  
social criticism.

weak as guideline →  
high culture tradition

B.B. —

position:-

selective reading of B.B.

Major ideas —

① vs. Aristotelian

19th c.

well-made play (Stanton)  
(melodrama, domestic drama)

naturalism \*

"Broadway" — entertainment/coopted.

(P. 270/271)

Not all naturalism —  
see Stanton.

② \* Aristotle — catharsis

closeness vs. Alienation/distancing

Büchner — emot. relation Einfühlung

Bülow — distance/but move

ENTFREMUNG — alienation

Shlousky — make strange

Brecht Kästfremdung — purpose — learn (p. 229)

③ for the public —  
vs. privacy.

Sport — vs. ag. exclusivity  
for — larger public

cabaret/sports/  
boxing match — fun

Radio — 2 way

④ modern — p. 30

P. 33 - 42.  
42

69 - 76

97 -

179 - 205

B-2 "debate."

Jeremy. →

Ⓐ elitism { little relation to praxis -  
doesn't relate to concerns of proletariat.

Ⓑ are people studying it?

\* boredom/confusion ←

Ⓒ if into Godard - what new things does he teach us? (politics) too

Ⓓ tone of moral rectitude:

vs. Hollywood - moral attack on it  
\* puritanism

F possibility of an internal critique  
Sirk

Wollen - selective  
agit  
Prop  
theory

Match / Edinburgh.

sentimental Realism

emotional  
pull you along  
whole thing  
cabin

critical realism - Lukacs - show their time with  
such clarity that they show long. society  
as unnatural - need for change. \*

goal - a picture of reality that  
meets phenomenal/empirical

⑮ reality

reveal contradictions

Searchers

does it drug you?

one provokes active response  
passive

film sits on the screen but  
between screen & audience.

Stevens →

Brecht

① way people relate determined by environment  
bring this to the surface      w/ ~~text~~ background  
must comment on action /

subject matter must determine shape  
in which things are presented.

② sub. matter - complicated social life  
hard to grasp - new forms needed.

for new realities. ~~formal~~ means  
concretize it. ~~artistic~~ forms

③ audience must be  
conscious → human nature can change

transparency vs foregrounding.

expressing negations \*

Brakhaag  
scratch\*

film demands seeing it in an explicitly political way \*

f. accepts - if Stark goes  
against grain formal  
changes produce reflection  
or content.

Distinction from cognition to Brecht  
Drama gives weight to reason.

BB Audience - involved in producing the meaning.  
Reason over emotion → →

SUN MAY 1 Alrushblous -  
FRI MAY 6 - ~~Luzia~~ <sup>sat 5/7/70</sup> ~~2C~~  
Norris 2C

- McCall on realism
- Johnston on f.
- Williamson on Sark
- Carr Dunc. on Land's End
- ren. perspective (camera)
- deep focus.

Lecture —

Friday — persona

Cahiers — immensely influential article <sup>cf. Young Mr. Lincoln</sup>  
early attempt to reconcile form/content w/ politics  
top through categories

- ① weakness — a justification for their <sup>hyperreduction</sup>  
prejudices & favorites —  
eg. antebellum love of Sark, Lewis, etc.
- ② questionable separation of form and content
- ③ no ability to "place" in larger context —  
eg. audience  $\rightarrow$

plus — political analysis of form

danger — separation of form and content

Others working parallel — Henderson —  
wardan mon-berg.

Kleinhan — W.C. Heroes —

early attempt to deal w/ differential audience

Compare film as text w/ audience as  
soz. determined

questionable match but gets beyond adorno  
affective fallacy — itself fallacious.

## ④ How do we look at film ideologically?

Account for everything. —

plot/story/narrative/meaning — Argues.

characters

mise en scene/setting

sound/camera —

women →  
blacks etc — Indians →  
absence —  
what is taken-for-granted

every bit matters \* →

a close analysis.

not just unitary meaning but variety of meanings. —  
question of conventions (codes)

(How can you change conventions?)

At the same time — Marxist analysis always has a political edge too. →  
Nashville → pro & con  
Jonah →

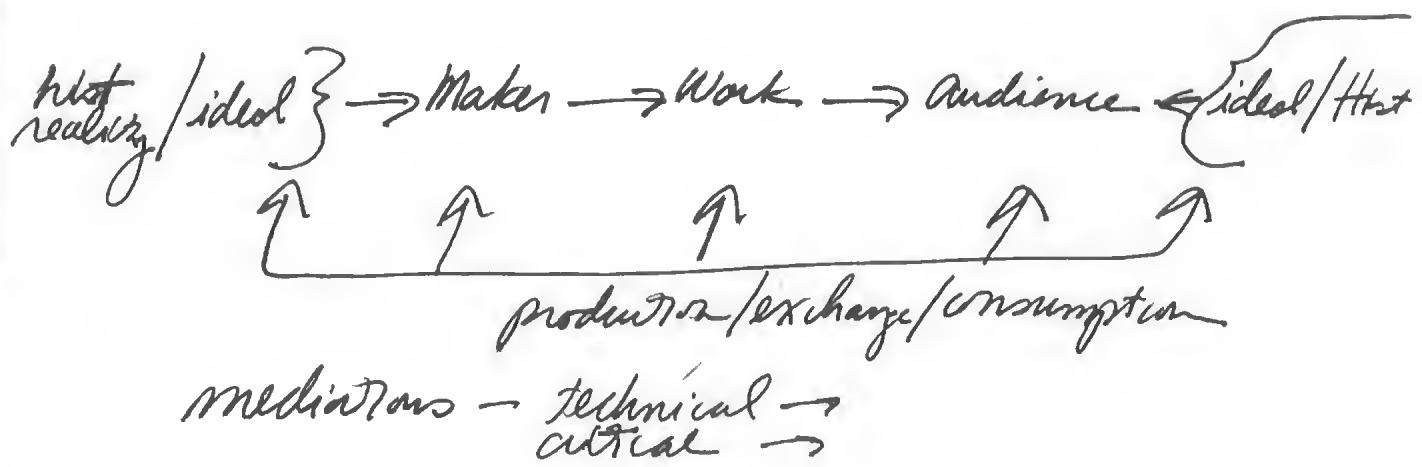
\* great difficulty of non-rep. film —  
(relates to its own conventions?)

ideal in Mothlight?

difficult to see in the obj. sense

easier to see in critical response/reflection.

③ a model  
communications / exchange



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film criticism —

material conditions

left - often marginal - fight for inst. position

Kleinbars  
lesage

ITA 1000 (69)  
bus  
CSU 500/800  
NIU 1000

need to keep active elsewhere

luxury of no dependents —

No inst. support from market

Story of Italian guy — a matter of terms  
from Marxism to Semiology (Se)

Marxism — ideology (what is it?)

Semiology — <sup>how something means</sup>  
in terms of our  
code —  
an intimate relation.

Semiology  $\left\{ \begin{array}{l} \text{science of communication} \\ \text{① a theory of codes} \\ \text{② a theory of sign-production} \end{array} \right.$

Semiology

Sign — everything which can be taken as  
<sup>one</sup> significantly substituting for something else  
(on the basis of previously established social convention)

Communication as a process →

signal from <sup>transmitter</sup> <sub>source</sub>  $\xrightarrow{\text{via channel}}$  destination (a machine)

signification — a separate construct.

<sup>people</sup> interpret. a system nec. precondition for communication.

Code — a system of signification

System

Eco —  
animal communication

olfactory signs precise / emotive  
tactile (kiss)

taste (cooking)

paralinguistics — voice qualities —  
kinesics

proxemics

music — system w/o semantic (content)

formal / lang (math)

alphabets / codes

Hall p. 9

Story of Italian guy — a matter of "terms"  
from Marxism to Semiology (Semiotics)

Marxism — ideology (what is taken for granted)

Semiology — \* how something means  
in terms of our culture  
code —  
an intimate relation.

Semiology ← science of communication  
① a theory of codes  
② a theory of sign-production

Semiology

Sign — everything which can be taken as  
significantly substituting for something else  
(on the basis of previously established social convention)

Communication as a process →

signal from source ↑ transmitter via channel → destination (a machine)

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a system nec. precondition for communication.

Code — a system of signification

System

Hall p. 9

Eco —  
animal communication  
olfactory signs — precise / emotive.  
tactile (kiss)  
taste (cooking)  
paralinguistics — voice qualities -  
kinetics  
proxemics

music — system w/o semantic (content)  
formal lang (math)  
alphabets / codes

11. v.  
stereo  
film  
n)

letter

tempor  
era

re

media  
interpret.

media

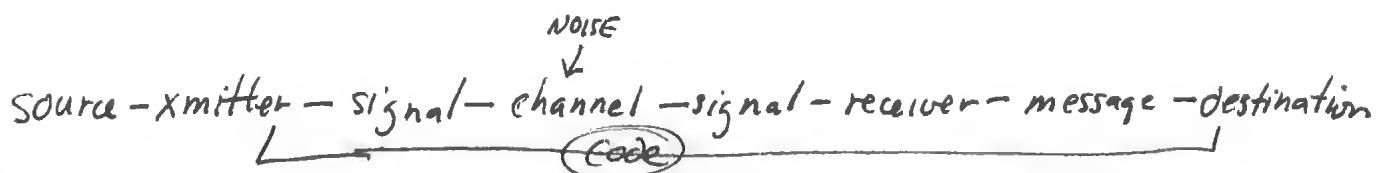
(take  
holes)

Signs — intentional, artificial

In studying film, we know how much manipulation is required to achieve "the real" —

eg. — rugs for Tara's lawn

- Wilder painting scenery. mountain Emperor Waltz —  
added trees, repainted highways  
4000 daisies — painted blue



denotation —  
connotation —

(alarm — ring (expression))  
denotes → content — fire } → connotation  
get out.

message — minimal unit (theoretical)

text — co-existence of many codes (or subcodes)  
(Plurality of Codes)

hi —  
denote abbr. hello  
greeting  
(courtesy) code  
friendship  
social relation  
informality

denote conn

referential fallacy — assumes meaning of a sign-vehicle  
has something to do w/ its corresponding object — (e.g. unicorn)

aesthetic text is ambiguous enough  
that many approaches & choices are justified

Overcoding — ~~on basis of an established rule, a new rule governs is found to govern a wider application~~

narrative elements — Propp.

gaps between ideal / real discourses.

- ① Historical nature of codes
- ② A-G → one way attempts to change / work against / push codes.  
Hived → recuperation

Natural sign  
 denotation/ connotation

something is a sign in as much as it  
 participates in semiotic activity (interpreter)  
 inference  
 less light/sunset = inference 1st time | Measles.  
 (social agreement)  
 expression content

Pierce  
 icon → a sign which represents object by similarity.  
 portrait ≡ man

- (a) images (simple qualities are alike)
- (b) diagrams (relations are alike)

index → sign by nature of bond between object & self  
 weathercock, barometer, footprint in sand.

symbol (arbitrary sign) languages  
 conventional star.

may overlap.

hobby horse  
 (ste. filz n)  
 can be straddled  
 effe

denotation connotation ringing of alarm — scientific smoke detected social fire get out  
 fire

denotation/connotation

a second level of understanding  
 governed by its own code (connotative code)

connotation works because of primary, anterior denotation

Sub code

canopy / Governor (previous rule - canopy / honor) 4. expressionism  
 (how are you) (stylistic/ideational rules) ① code - estab. understandable  
 { subcode of courtesy ② subcode - style  
 (Neur)

(Senders intention)  
 Adlars' choice  
 Carter's "virus"

(receivers actual situation)  
 sloppy / poor.

Semiotic g. warfare → give addressee freedom  
 of decoding - MS. mag.

To what extent does art rely on multiple codes?

↳ pathos → absence of codes - 1:1 relation

dog  
old person }  
mother } pitzi

"character"/"characterization" → elaboration of further codes -  
thus complicating

Kitch (simplified) - relies on clustered codes  
each of which is familiar.

Code switching -

sugar = fat = heart attack = death = (-)

cyclamates = thin = (no heart attack) = life = +

↑ sugar = no cancer = life = +

cyclamates = cancer = death = (-)

ideology -

## Work as a dynamic —

e.g. Persona

2. characters —

initial reading (solo and 2.)

but actually — progressive development  
in a context (which is the interaction)

attempt to construct a "personality" for a character.

"by  
stem  
film  
n)

offer

term,  
tra/

re

medu

take  
hole)

## Autonomous segments

Autonomous shot entirely independent of what comes before:—  
(single shot acting as a primary division)

### A. "sequence shot"

one scene, one shot, unity of action  
quarrel in content (traveling) in weekend TVB

Renoir (Nin's  
Touch of Evil  
TV. per.  
Woman)

### B inserts (interpolations)

defined by cause

#### Nondiegetic (purely comparative)

Shows object external to the  
action of the film

metaphorical value (happens in October's memo)  
Godard (burning cycle in easy rider)

#### Subjective

Image not of present  
but absent moment  
(memory, dream, fear,  
premonition)

#### Displaced diegetic

while "real" displaced from  
normal filmic position  
purposely intruded on a  
foreign syntagma

pursuers (sequence) insert one shot of

"is alternating pursued"

#### Explanatory

enlarged detail  
from empirical space to abstract space  
(close up of letter)

outside of chronology

(parallel editing)

(He)

symbolic

Parallel syntagma —

alternate 2 or more "motifs" —

but no precise temporal/spatial relation  
on level of denotation

rich/poor      tranquil/disturbance

city/country  
planes/air

war/peacetime

symbolic value

Systematic  
alternation  
ABA8

Bracket syntagma      Broadway/bigtime.

series of brief scenes representing  
typical occurrences w/o chronological relation

Shows kinship within category

various studio themes =  
"working in to"

(a system of allusions — thus series not  
individ. is important) —

a filmic equivalent to conceptualization

"modern love" — femme mariée

"desasters of war"      bombing/destuction/grief

often strung together w/ optical xitions

dissolves/wipes/panshots/fades

Non systematic  
alternation

groups all together

## Descriptive syntagma

Only intelligible relation is spatial coexistence

Cannot be strung together in time

(images of sheep herding = action of sheepherding)  
Sheep/dog/shepherd describing

VS → process of sheepherding (telling)

AB 71 - boy/sheep/herdm - seen suspended in time

(most established syntagma) shows all of scene in diff. shots (w/o chronol. implied return searches) — all this exists at same moment

## Alternate (narrative) syntagma

① tennis players parallel montage/alternate montage  
as each plays returns ball

pursuers/pursued —

alternating of images = simultaneity of occurrence

w/in each series temporal relations are consecutive

② alternate (simultaneity)  
(pursuer/pursued) A<sub>1</sub> A<sub>2</sub> A<sub>3</sub> A<sub>4</sub> ...

B<sub>1</sub> B<sub>2</sub> B<sub>3</sub> B<sub>4</sub> ...

A<sub>1</sub> B<sub>1</sub> A<sub>2</sub> B<sub>2</sub> A<sub>3</sub> B<sub>3</sub> ... →

③ parallel  
series

2 mixed, no temp relation  
rich/poor

## Linear narrative syntagma -

"Scene" as in theatre

succession of events is continuous

conversation scenes editing downcharge time

experience as concrete - place/time/action

Signifier - fragmented

Signified - remains same

## episodic sequence -

strings together brief scenes, which

succeed each other in chronological order

Kane - Kane & wife over breakfast

Each a moment in whole -

AP - boys meet girls /

street / → activities / → paired dancing (cheek to cheek)

representative stage - what is rep.?

ideological

## ordinary sequence -

temporal discontinuity, viewer skips moments w/o  
bearing on plot

non important time cut out

(traveling x ition)

ideological - of Navaho  
Jeanne Dielman allotment  
elopement

① What's gained?

② Adieu Philipeine —

Dysnytagmata —

stylistic choices / presence-absence  
reveals director's style

history of styles might be constructed.

grammar system unfolds over time  
each film unique relation to grammar

subjective insert — more Renoir, Fellini  
less Godard

scenes — in keeping w/ realism (p. 180)

Scene

sequence shot

} takes same time as real time

scene-conversation

①

Met's interest in narrative —

ability to break it down —

similar to Fr. theatrical breakdown  
at-scene

alone image (Bazin)

③ Pedestrian review



Wollen — Kane as modern text

p. 13 — Genette's alternate system (time, not narrative)

Fazin

① hard to read — diagram unclear

Generative -

Sr./Sd.

### Autonomous segments

Autonomous Shot (single shot)

- sequence shot (entire scene, single shot)

Renoir *Crino de M. Cane*  
Godard *Weekend - travelling*

- insert (defined by cause)

1) nondiegetic (purely comparative, shows object external)  
not present, but about moment

2) subjective insert (memory, dream, fear, premonition)

3) displaced diegetic (real by intention elsewhere  
with pursuers/one of pursued)

4) explanatory - enlarged detail - ca of car, letter

Syntagmas -

Achronological / (nonchronological)

Parallel

parallel montage - but no temporal  
or spatial  
rich/poor / tranquil/disturbance  
city/country

Systematic alternation

Bracket

brief scenes -

"typical" scenes -

Modern love - Godard  
Married woman

Disasters of war -

often effects - (take whole)

nonsystematic  
alternation. -

Chronological

Chronological —

temporal relations —

literal — part of the plot —

not just cut/cut, also may be  
simult.

Descriptive (spatial coexistence)  
landscape

described — sheepherding in progress

vs. narrated — these are the steps of sheepherding.



Narrative

temporal — consecutiveness —

Alternate syntagma —

parallel montage

chasers/pursued/pursuers —

"simultaneity"

Linear narrative syntagma —

Scene — proper

conversation. — time & place  
(may have ellipses)

Sequence — proper — temporal discontinuities —



# Venation —

Auto

dreams / fictions

talk = control

cards — future / "hereafter"

bottle — crystal

recordings

Lilith Ritter

paper messages

sexual rejection

"code"

Aaron Story — deceit  
Don Juan

hoax / show business /

gullibility

Pete — Zeena

repression of religion in  
childhood →

Stan

Bruno — Molly

|

Stan

Lilith — Lilith

Stan

## ① Pantheselia

② Freud — American vs. Br. & French  
→ Lacan  
→ Mitchell

③ Feminism — New Introductory lectures 128, 137

④ (Reductionist) Freudianism.  
(Inst. John p. 167)

overinterpretation  
Bellah NxNW

⑤ Holland

⑥ lit. means.

form uncon. fantasy into concr. meanings — concr. (found)  
psych

phases —  
oral — most common  
anal phase  
urethral phase 2  
phallic (general) weak  
Oedipal

Strange  
how does it help?

71 suspension of disbelief 70-71  
form as a management of fantasy  
"meanings as defense" — 162

165 i.w. consent justifies form

66 de Mille

Friedler - Run Meyer

171

evaluation 197 (224)

ideology  
sexual anomaly 2  
power/weak names  
China power  
personal dimension of analysis  
social dimension rape/fantasy.

# ① Mulvey

fixed definition of  $\text{♀}$  - itself quest.  $\text{♀♀}$  /  $\text{♀}$  identifies  $\text{♀}$

multigenerational matriarchy. black family str.

~~scopophilia~~ ① scopophilia -

pleasure in using other person as  
as object of sex. stimulation by looking (sex instinct)

② identification - mirror phase

ego form.

{  $\text{♀}$  - looked at  
 $\text{♂}$  action -

12.

Hired Hand -

↳ does spectator seek to possess  $\text{♀}$  too?  
" " threatened by  $\text{♀}$ ?

can cinematic codes be broken down? 17

cinema  
users

## Comedy -

Freud - form & technique, not raw content, make the joke

Condensation - famillionaire ← (tendentious)

element of suprise or shock (later develop.) T. Reik

① abstract -  $\begin{cases} \text{harmless} \\ \text{harmless} \end{cases}$   $\begin{cases} \text{2 holes in cat} \\ \text{pelts where eyes were} \end{cases}$   $\begin{cases} \text{harm suprise} \\ \text{2 holes in cat} \end{cases}$

(wit in itself) - can't really demonstrate it

② aggressive wit.

joker - butt - audience  
aggressor

↑  
judges the disguise - quite free.

Verbal  
↓  
conceptual  
↳  
obscen  
hostile - (adults)  
(cynical - institutions, moral, etc.)  
skeptical

Augustus - was your mother ever in my house  
no but my father was.

sudden release of energy from disguised aggression

wit/jokes - balance between disguise & recognition - (late dream)

humor (1928) - triumph of pleasure principle

manufactured joking - neglected by F.

Bakhtin -  
folk carnival humor -  
a folk or people's tradition

ritual spectacles  
- verbal compositions (parodies)  
- bilinguistic - curses etc.

universal or utopian spirit  
contrast to satire/irony - separation from world  
(intellectual / class basis)

Max: Easy Street - re-integration . Marx Bros. / split functions.

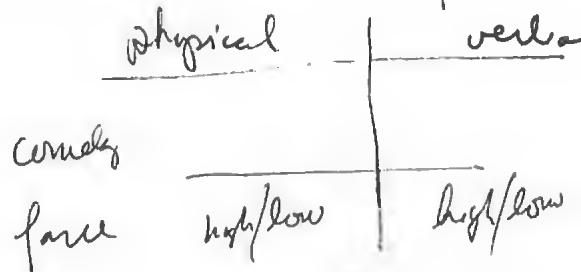
Latin Am. - trad. fest.  
Irish wake  
Baranian Oktoberfest  
church fairs

## Farce-Comedy

Comedy teaches, judicial  
farce - scorns.

- reflective
- unreflective

more than style -



Violence -  
physical - crude  
physical - elegant  
verbal - low  
refined

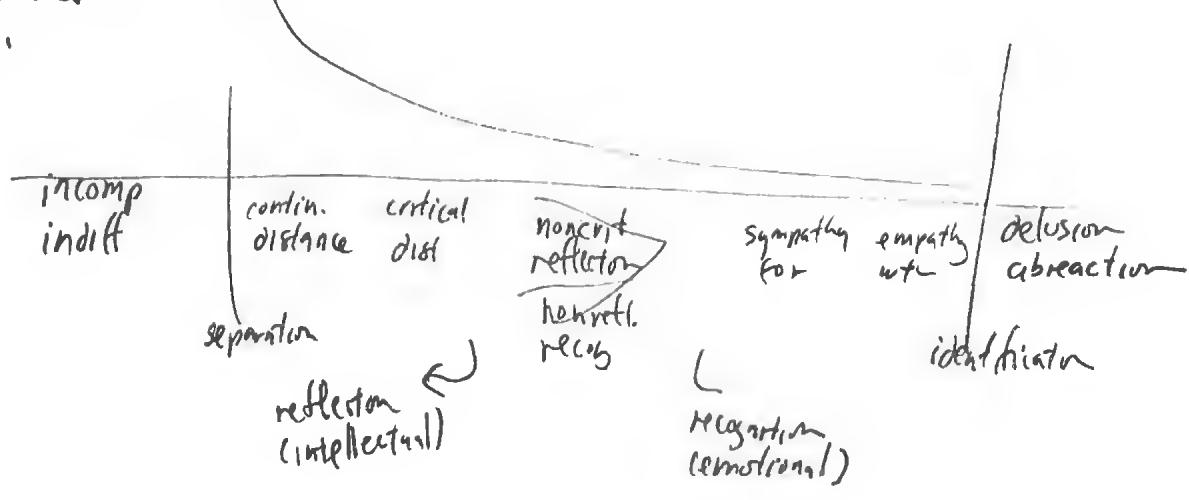
pleasure principle wins. 7

In comedy, issue in doubt  
in farce, outcome is obvious

can rarely suspend, but not anxiety.

people are not hurt

distance -



Sr

F.

- ① significance of action decreased
- ② ordinary plot vanishes. - reality incidental, not part of psych.
- ③ suspense w/o empathy - flat characters
- ④ social norms not real parallel
- ⑤ function - entertainment  
- humans are animals

syn

WCR

# Technique / Ideology /

## ① Frustrations w/ the French

a) narrow nationalism - Descartes, Lacan but not others -  
- Francastel

b.) w/in long trad. -

Cartesian question - Poulet, etc. → Sartre →

c) shoddy int. standard - cf. Germans

d) needs "straight line"

e) funny words - inscription / foreground

but - raise imp. new questions -

is camera apparatus itself ideological? if so, how

Pleynet Cinéthique int. (Tel Quel) <sup>Sollers</sup> <sub>Kravera</sub> & co.

Cahiers resp.

Lebel - Nouvelle critique / Cinema et Ideology.

a political battle

film is "science" - : neutral technology  
film is ideological -

question of "pt. of production" of meaning (Machery)

Baudry - FQ winter 74-75

NB critique of

Ren. linear persp. - ideological - sets up  
subject (observer) as center, as origin of meaning.

apparatus - between découpage (shot breakdown) verbal (lang.)  
and montage (editing) visual (image)  
camera  
projection

p 41 Quote.

west. paint. 1) presents motionless & continuous whole  
2) elaborates a total vision (idealist, "being")  
3) principle of transcendence -  
window on world  
Barthes

projection - effaces differences -  
restores "consciousness" -

{ is slide show different?  
gallery sequence?  
pixillation?  
anamorphic lens? }

{ ignorance of  
a-g.  
② failure to  
consider  
objections }

movement of camera — creates a transcendental subject

p. 43

preserving of narrative continuity.

screen-mirror  
specularization  
double identification

specialness of projection (Metz, Mulvey)  
reflects images, not reality —

46 - "contents" of little import as long as ident. is possible

"disturbing elements" - 46  
tranquility / ones own identity.

## platos myth

## 1 plato & crit. of artif.

Comolli — 130, 131

Wms. p. 2

Ø René Descartes. — We can't look around corners

synthesis — one of many — mannerism / Baroque / roccoco —

changes in model  
breaking of the plane  
irregular stress

René. — humanized  
— or cold research? 3 of stuct. film today.

what of false perspective? Hogarth  
Escher  
Piranesi

what of science — (psych. of percept.)

what of art hist. —

Gombrich

what good is theory? →

## Eco / Semiotics, I

from the Newleft—ad hominem is question  
Eco's politics  
to the point  
an "instinctive" understanding of dialectical unity

### ① From Brecht —

once we realize that something is artificial / human-made existing historically — we then have the potential to change it. If it was made by humans, it can be changed by the further intervention of humans. —

This is the radical potential of semiology —

fn. p. 150

that it helps us understand the social world better, its specific and historical nature.

From this understanding we can feel

our own a potential to alter this world. —

most striking example — ♀'s movement

it doesn't have to be this way

discussion largely within/related to  
the realm of ideology

yet see Eco p. 26  
on exchange of ♀

### ② the scholarly / academic / etc. —

a more precise way of specifying what is an ? superior to  
existing models  
incredibly complex process —

\* beyond impressionism/vagueness/"guesses"

precondition to empirical work — terms/what we are looking for / testing  
precondition to

at the same time — much of this work in fact is  
not much advanced over general semantics in the 40's.

### ③ Semiotic "imperialism" —

\* chance to overread — eg. p. 28 — "Culture can be studied"

Sr/Sd.

④ Eco argues for a materialist, historical semiotics \*

vs. "Wisconsin Formalists" Bordwell/Thompson/Branigan

P. 29

against a  
static/idealist one

Back into a more fundamental question —

What good is theory?

All activity informed by (not nec. governed by) theory →  
activity can be formulated as theory

Makes it easier to understand wholes/processes/

Keeps you honest.

vs vulgar empiricism  
impressionism  
historicism

Explain in terms of film

Codes

36-38 explicate — (ask class)

54-57

66-67

83

133

139 →

Define Overcoding / Undercoding.

Theory of sign production — "labor" / terms —  
P. 172 —

Verbal / non-verbal — a basic debate →  
(how much can be conveyed?)

(cf. Godard), Ted Brady's Abattoir.  
Breuer — 23 statements on because

173, 4, 5

178 Symbols / word index

double articulation

261 aesthetic text

(262 — 276)

rhetorical code changing — 287 sugar/cyclamate

ideological code switching 290 \*

297 →

293 spell out. II

Syntactic ~~system~~ system set of signals

Semantic system set of contents

possible behavior response proof of communication  
a rule connecting.

lecture #1 — course background & history \*  
(see other notes)

lecture #2 the Paradigm

lecture #3

Ⓐ structuralism —

the examination of homologous  
structures within the Paradigm

Ⓑ thematic

→ social-cultural  
"success myth"  
in U.S. cultural life / basis for it  
Citizen Kane

→ Oedipal → (Freud.)

image structures → often overlap.  
narrative structures

Ⓒ internal analysis possible —

w/in the film

w/iz film in general

for myself — basically limited...

Why deny what you can learn from other areas?  
To what extent is it useful & pragmatic

"sociological" as dirty word —  
but, aren't we interested in all of life? theoretical

basic philosophical film not autonomous realm —

"tude  
What Levi-Strauss calls "Myth" is very similar to the concept of ideology

amyth (today) is a system of communication  
not the "substance" but the form

covers  
speech  
pictures  
etc etc

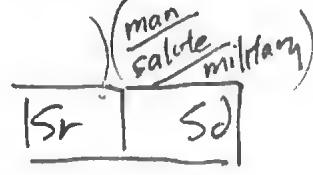
Semiology tends to study  
Signification as a process

(how we signify) rather than what is signified.

signifier  
signified ) the sign (unites the two)

roses - signify passion

but the roses are also the signifier



denotation  
Mony soldier  
saluting / connote  
Fr. a great empire  
all serve her

↑  
the Concept

Compare to  
Freud -  
the "latent"  
vs the manifest  
context/meaning

"tudor" style - "tudorress" - or Spanish Colonial - tiles/  
Taco Bell -

- \* it is in the combination that the ideological or mythic status resides.

myth is depolitized speech -

it hides the fabricated nature of colonialism  
it shows what is "natural"

↳ what is unnatural

as truly natural -

The Waitress — a set of codes

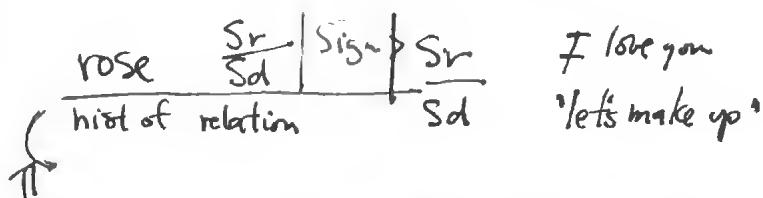
Unravelled, we see the ideology.



## CODES \*

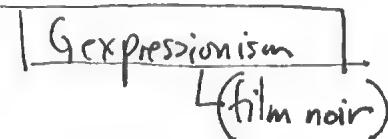
1. a set of signals w internal combinatory laws  
(a syntactic system)
2.  
(a semantic system)
3. a set of possible behavioral responses
4. a rule coupling some items of 1. with <sup>some of</sup> 2 or 3

additional levels of coding — "text"



communication always takes place in contexts; usually with prior histories

Subcode → a connotative code that relies on a more basic code



Concept of contradiction (multiple factors/determinants/<sup>overdetermination</sup>)

```

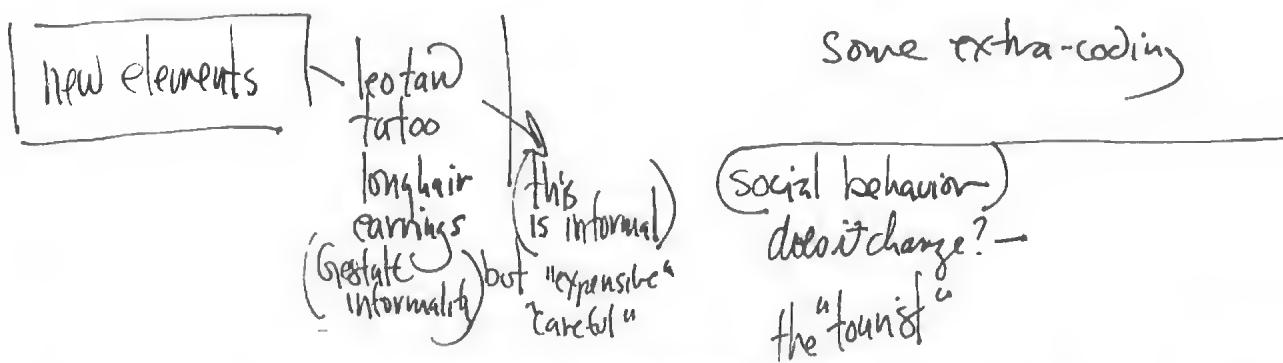
graph TD
    A[Concept of contradiction (multiple factors/determinants/overdetermination)] --- B[ ]
    B --- C["text as transmitted"]
    B --- D["text as received"]
    C --- E["(audience)"]
    D --- E
  
```

## Ambiguous Semantics

many elements

received according to  
a some knowledge

## Some extra-coding



exist behavior

—does it change? —

the "tourist"

he

overcoding → on basis of a pre-stab. "rule" ↗  
a new rule was proposed  
man w/canopy → canopy = honor  
Governor

undercoding → a "rough coding"

↳ in absence of known rules  
parts of texts are assumed to be  
pertinent

extra-coding (both at once)

aesthetic communication - relies on  
"lack of fit"

## Encoding & Decoding in the Television Discourse

Encoding // Decoding

① genre

genre-codes -

Transformations - what elements change?  
define by constellation of elements.

simple content analysis - levels - (Gerbner on violence)  
roadrunner / Peckinpah

p 9. ①

western - not "about" violence ↗ but "about" codes  
of conduct.

Codes <sup>signs</sup> are polysemic change/xform/decay/mean diff. things  
hegemonic or dominant or preferred meaning. (not determined)

Eckert - Marked Woman

Condensation - number  
displacement -  $\left\{ \begin{array}{l} \text{moral} \\ \text{immoral} \end{array} \right.$

city / small town

Class oppositions  $\rightarrow$  moral opposition

~~Boekhuis~~ The New School —  
Wed. 5pm.

7:30

## Structuralism —

① Structural analysis is possible —

— natural/cultural

— earth/air/fire/water

② the key question with any structural analysis —  
So what? —

are we going to assign some significance  
to the ~~intrinsic~~ presence of structures?

Where do they come from?

Jungian/Freudian/etc...

Principle — just about any system that  
describes and organizes natural and/or  
human activity can be applied  
to a sufficiently complex film...

Why choose one over another?

Burnham — does get at aesthetic phenomena  
that traditional film aesthetics  
can't begin to deal with —

Tarot
Xian
diff psychs
Aristotelean
Cosmologies

Bazin has nothing to say about 5:10...  
or Kracauer, or Arnheim, ...etc.

③ For me — structuralist analysis is a useful tool,  
a preparation, a way of arranging/rearranging  
raw data, a method — but always  
preliminary. It can serve other purposes, but it is  
a real distortion to assume that because you found  
it, that it isn't always there.  
Could it be "in your  
head"? — a reading forced  
on the data?

It can help you discover things, see things in a new or unexpected way.  
However, — it cannot on its own provide a full theory — unless we take the mind as inherently structured in a certain way.

Altman —  
2 focus points

With Eukert — not an end in itself, but a means to a fuller analysis.

Barthes — S/Z

lacan —

A Paradigm for Cooking.

① in France

post 68

— Cahiers

Guru

② in Eng — from France, from Althusser

③ Screen Brecht issue

hesage — JC 4

JC 9 — exchange

JC 17 — Milw. critique

how intellectuals  
learn, change, develop.

lacan —

① mind is structured in/like/with language

language (as a general form) determines the individual as subject.

how is the subject constructed.? — I — hope — Fluidity.

not a unified "thing"

key ~~symbolic~~ — "signifying practice"

const. of subject > internally:  
const. of text > intertextual  
relations

presence/absence / Font/De / const. of subject — mirror phase  
Resist/Lack CASTRATION COMPLEX

Jacobsen  
Levi-Strauss

condensation — metaphor

disparagement — metonymy (substitution)

metalinguistics

question of literalness  
metaphoricness of  
L's terms

fluidity

Lacan - reformulates but holds to a "stage" concept  
 acquisition of language -

[intell. have so separated themselves from feeling/emotion  
 that they see their consciousness structured  
 by language - thus think everyone's]

ends up saying in effect that the subject is constructed by language

Big Idea - the Subject is not a fixed thing      not Cartesian  
 [it is "constructed" over time      not whole - on which

WPCS

# Theory / Practice / Etc.

## The Theory Film —

- Ⓐ Film about Film Theory
- Ⓑ Film which raises questions about nature of film.  
(avant-garde) —  
Film about film (normal)
- Ⓒ Film which raises important th. questions,  
explicitly or implicitly.

An artificial constraint — useful.

## Relation of Theory and Practice

Properly understood, they are not separate.

I'm not th. over-practice // not pr. over th.

despite problems & extremes. \*

not just filmmaking

political/historical effect

we can change

2. Example — impost film. Feminist film th.  
1. Verbal/oval tradition of high art, language etc.  
give meaning because it ~~says~~  
has meaning to people doing it  
because it refers to a larger active movement

3. All activities "have theory" all theory has application —

question of priorities

how, do, they change? Who changes?

how does film relate to that?

turns nature into

Body Politics  
Barthes (Elements of S.  
Image/Text/Music)

Wollen

Signs &  
Wind  
2 args

Modernism

Michelle

Daughter

Pana

Romance (etc.)

Kleinhan's →

Sirk —

Willemer

—

Malory

M Jan 7 intro to cs. hist. overview

W Jan 9 ~~Ways of Seeing~~ ~~Body Politics~~ The Paradigm

M Jan 11 ~~Body Politics~~ (Semiotics, Barthes → Semiotics I, intro Ph. MSA / Photographic image)

W Jan 16 Hutton - Images of Asian Music  
Breer - Rubber Cement  
read Sontag Analysis of the Image  
Barthes  
Intro to Str. anal.

M Jan 21 Hall - Encoding & Decoding Body Politics  
nonverbal comm.

W Jan 23 Brakhage - Mothlight Body Politics

M Jan 28 Realism/anti-realism - Lukacs - to narrate or describe?  
Brecht - parades CARVON  
Miss Godfather II

W Jan 30 ~~Body Politics~~ Stutter Lesage ~~Body Politics~~ Counter cinema

m Feb 4 Wind from the East Wollen/Gesang

MacLean -

Goddard & Rocha at the crossroads of W from the East

Robin Woods

w Feb 6 Marxian I. midterm - on and

Marx for beginners

Communist Manifesto

m Feb 11 Adology Marxian II (Marx)

w Feb 13 Adology Marxian III (Adology)

Levi (Marx anal. & mass culture)

SHAMROO

Herz

m Feb 18 } Dark minor Yann / Holland

w Feb 20 } Dark minor

m Feb 25 Adology / Angst / metz - FF and its spectator  
NGC disc. ?  
Lamia

w Feb 27 Adology / metz - Practice -  
THIRD PRACTICE Film making / Film Theory  
AVANT GARDE / POLITICAL / SUBCULTURES

M Mar 3 ~~Robber Barons~~

Ten Million Dollar Bash?

Shirley & Bruce →

W Mar 5

Romance

M Mar 10 Daughters \* Michelle

W Mar 12 Lipzin - Visible Inventory Six: Motel Dissolve

Feminist  
Gay  
Black -  
Chicano →

Chodorow →

Feminist  
Pictor and  
for AG.

①  
Glechhill

Metaphor & Metonymy -  
Bellour on Marnie (c)

written 2 AG's

c.o.

⑤

Glechhill  
Molloy  
Johnston  
Carterian

Naming  
Interview AG (3)

Mulvey - Vis Pl & N. Cin.

Metz - FF and Its Spectator

ψ - August

Third Cinema  
Imperfect Cinema

Intro to Long. & Materialism

Bart Johnson, novelist, teacher.)

Stem FR

Point of View  
the blind spot

AG

Kleistham n AG

Rich/Kleistham ⑥

Films — Critique :

Hodgson :

Mike Miller : Desnoes  
(Sontag)  
Avidan Regge,  
Hetzinger Substances.

Some basic points.

① the Verlor phenomena →

② TV

③ Emensberger

④ Dog - Nichols  
Kuhn  
~~Waugh's review~~ dosage  
\* McGarry

⑤ Melodrama

⑥ sh Roles of the Game

⑦ Analytical image

⑧ the avant garde

⑨ Brecht

⑩ Polonius

⑪ "Image of"

Dayan - Tudor-Cook

ideology

Con level of film language (form, style, enunciation)

not neutral - but masks

Suture

"the subject" - the individual (but in abstract way)

Imaginary - (unconsc.)

Symbolic - access to culture

Oudart - renn. painting -

a discourse which defines  
the subject -

∴ reading of the painting.

the painting // the perception of the  
painting



analogy to "reverse shot"

has Meninas

Baudr - apparatus —

identification - is the bigger area  
spectatorship —

188

Old P

Rothman —

Viewer/view /viewer —

sequence. —

Bodega bay |

vs. "bourgeois" ideology

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Silverman Suture

ψ